GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF BANJO, MANDOLIN AND GUITAR.

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W. P. HOVEY.

"IN A QUIET SOUTHERN NOOK."

Underneath the oaks I'm sitting,
In a quiet southern nook,
O'er my head the birds are flitting,
Frogs are croaking in the brook,
Mocking birds are singing sweetly,
In the tall magnolia trees,
Red-birds purr at me discreetly,
Softly sighs the perfumed breeze.

Now a lizzard gliding by me,
Scans me with his brilliant eye,
Now a blue-bird flying nigh me,
Wings his way to branches high,
From the bay-tree cool and shining,
Hangs the trailing Spanish moss,
Mixed with leaves of velvet lining
Foliage of emerald grass.

By the hill just over yonder,
I can see the May-haws bloom,
Hear the sighing, as I ponder,
Of the pines of somber gloom.
Hark! I hear the doleful ringing,
Of a cow-bell close at hand,
Now I hear the negroes singing,
As they till the cotton land.

Softly through the air is stealing,
Nature's eventide refrain,
To my tranquil soul revealing,
Visions of the past again.
Slanting rays of golden sunset,
Fall and linger 'round my feet,
Adding lustre to a chaplet
Formed of honeysuckles sweet.

W. B. LEONARD.

WHIGHAM, GA.

W. P. HOVEY.

Our first-page cut this issue is that of a thoroughly skilled performer and teacher of the banjo, mandolin and guitar, Mr. W. P. Hovey of Lowell. Mr. Hovey has been teaching in that city, Lawrence and Nashua, N. H., eleven years all told, and enjoys an enviable reputation in those cities and vicinity, as an instructor on those instruments, where he has pupils in abundance. Mr. Hovey also taught two years at Harvard and at Phillips Academy, Andover, for four years. Mr. Hovey was a favorite pnpil of the late distinguished guitarist, Senor Louis Romero, and would have associated himself with the former in teaching, had Senor Romero lived.

At the present time Mr. Hovey has studios in Lawrence, Nashua and Lowell, and has just opened a studio in the latter city after an absence of five years. During this time he has given nine concerts which have been attended by hundreds of pupils.

Personally Mr. Hovey has a very pleasing personality, and is very popular, not only in the profession, but outside of it, where he has many friends. He certainly has a flattering professional future.

Miss Maude A. Emerson, the talented director of the Amberside Ladies' Trio and well-known teacher of banjo and piano, has removed from 8 Union Park street to 36 Waverly street, off Warren street, Boston Highlands, where she will be pleased to welcome old and new pupils and friends.

A MUCH ABUSED WORD.

John Philip Sousa said recently: "After a continuous struggle, extending over nearly a score of years, I have finally succeeded in living down the title of 'professor,' which was bestowed on me as a mark of esteem by unthinking friends in my younger days."

Webster tells us, says the Cleveland *Critic*, that a professor is "one who professes, or publicly teaches, any science or branch of learning; especially an officer in a university, college, or other seminary, whose business it is to read lectures or instruct students in a particular branch of learning." The use of the title is greatly abused nowadays. Every country school master who wields the rod over a dozen urchins is a "professor.' The grey-headed old fiddler who has been murdering the "Arkansaw Traveler" and "Old Dan Tucker" ever since they were written and who couldn't read a musical note to save his life, counts himself a "professor." The bootblack on the corner of the street who thinks himself an expert in the humble occupation of shining shoes, paints "Prof." before his name upon the pavement.

So it is that the title of "Professor" has fallen from its high estate. It is not now invariably significant of distinction. We are introduced to a "professor." Unless explanations follow we are in doubt. He may be a doctor of divinity, holding the chair of natural theology or oriental languages in some university of national renown. Or he may be the peripatetic representative of an infallible corn cure, bent upon the speedy reduction of physiological deformities. If the latter, he wishes not to be mistaken for a doctor of divinity. It hurts his feelings. But he will retain the title of "professor" while the man of profound erudition returns to the modest terms of earlier years, and asks to be addressed as plain "Mister."—*Presto.*

THE BANJO IN CANADA.

The second annual concert of the Zingari Banjo and Glee Club, of Montreal, took place in the Windsor Hall that city, on Thursday evening, Feb. 17, before a large audience. It is no exaggeration to say that the concert was one of the best and most enjoyable ever held in Montreal. The work of the Banjo Club was as near perfection as it was possible to be, and was a revelation to many who had no idea Montreal was possessed of so fine a musical organization. There is good material in the Glee Club, too, and the selections rendered by it were exceedingly well done. Mr. A. Frank Ramsay possesses a fine bass voice. Miss Hollinshead was in good voice and was heartily encored in both her selections. Messrs. Joseph Saucier, E. Lebel and J. Marshall Williams all contributed to the musical portion of the program, and were all equally enjoyable. The monologue by Mr. E. Mackay Edgar and the dialect solo by Mr. Fred Hickey were both exceptionally good, while *Mr. Meredith Heward's* banjo solos were in themselves worth traveling some miles to hear. Indeed, it is seldom Montrealers have had an opportunity of listening to anything approaching Mr. Heward's work on the banjo. Mr. James H. Campbell played the accompaniments with ability.

A FAMOUS TEAM.

We take pleasure in presenting to our readers a short biography of Primrose and West, the well-known minstrel team. They have lately launched out into the music publishing business at 36 West Twenty-eighth street, New York. Mr. John W. Cavanagh will be the associate manager. He is connected with them in the business, and will have full charge of this department.

George H. Primrose was born in London, Ont., November 12, 1852, and entered the profession in 1867, appearing with McFarland's Minstrels at their organization in Detroit, Mich. He was billed as "Master Georgie, the infant clog dancer." After closing with this company he returned to London, Ont., and joined the New Orleans Minstrels, L. P. Benjamin, proprietor and manager. After leaving them he went to Buffalo, N. Y, and played an engagement in a variety theatre. His next engagement was at Smith's Opera House, Saginaw, Mich., where he doubled with Bobby McGown. Returning to Buffalo, they accepted an engagement with Doris and Batchelor, managers of the concert with O'Brien's Circus. After that season Mr. Primrose dissolved partnership with McGown and joined Skiff and Gaylord's Minstrels. Closing with them in 1871, he went to Philadelphia, Pa., where he joined hands with his present partner, William H. West. Together they joined Doris and Batchelor's concert party with O'Brien's Circus. After the close of the season they played in the Olympic Theatre, New York City, while on the same bill appeared Sol Smith Russell, the Berger family and George S. Knight, afterward joining Simmons and Slocum's Minstrels in Philadelphia, and then joined Haverly's Minstrels, in Brooklyn, N. Y., November 20, 1874, continuing with them until June 14, 1877. Then followed the formation of the Barlow, Wilson, Primrose and West Minstrels, and in 1882 the organization became Thatcher, Primrose and West. In 1889 the dissolution of that firm took place, and since then the company has been known as Primrose and West.

William H. West was born June 18, 1853, in Syracuse, N. Y., and made his first appearance on the stage in a variety hall in Buffalo, N. Y., August 20, 1870. He next went to Petroleum Centre, Pa., with Benjamin Sabin, after which he joined Skiff and Gaylord's Minstrels, playing a season of six months.—*Music Trades.*

ANENT A WELL-KNOWN ARTIST.

A delightfully informal musical, says a well-known society paper, was given a few evenings ago in the pretty studio of Miss H. Mabel Mann, the well-known mandolinist. During the evening Miss Mann rendered several solos upon the guitar and mandolin in a most effective manner, which gave much pleasure to the audience. Among those who assisted in the enjoyable evening were Mr. Fred S. Sprague of Brockton, a talented pupil of Mr. Myron W. Whitney, Miss Carrie E. Sherrill, who has spent some time in Italy as a pupil of Vannucini, and Mr. De W. Clinton Jordan, whose selections upon the banjo were happily received. At the conclusion of the entertainment, light refreshments were served.

Miss Mann's studio is located in Dartmouth street, and the furnishings abound in evidences of foreign travel. Indeed, so essentially un-American are the effect and atmosphere of the apartment that one easily imagines one's self far away from the Hub. In one corner, partially screened by lace portières is a Roman couch with artistic coverings and many comfortable cushions which are now at rest, after journeying from Gibraltar, Sorrento, Venice and neighboring places. On the wall are beads and castanets from Sorrento, near by a small mandolin from Naples, a guitar from Spain, and a tambourine of intrinsic value and a history. On one side is a carved table upon which foreign coins are displayed, one also sees a Roman lamp, bits of lava and sulphur from Vesuvius, souvenir spoons and photographs of foreign scenes.

As one looks towards the mantel one sees Delft ware galore, as well as old paintings from Italy, a bell from Switzerland, a Neapolitan fan of exquisite beauty, a choice copy of Francesco Cimmino's "Ad dio," and a personal letter from the companion of Italy's queen, gorgeous with its big seal. Another mandolin, too is discovered, which Miss Mann prizes as a ten-year-old Vinaccia, and still another instrument of the same sort is a concert mandolin which her teacher, Silvestra, had made especially for her.

KICKED BY A GEORGIA MULE.

The *Atlanta Journal* of March 2, in the course of a review by M. E. C., its supposed musical critic, of the recent concert of the Boston Ideal Club in that city has this to say:

"The banjo, the mandolin and the guitar are all very well in their proper sphere. When accompanying the voice in a moonlight garden, when played on the water, when played by a large number of performers in a concert room, as we are used to hear them in the various Mexican and Spanish bands, then these instruments are in place. But one or two or six of them played in a concert room and for a whole evening — call it anything you want, *but don't call it music.* After ten minutes did you not get tired of the everlasting *ping, ping, blum, blum*?

"One word about the selecti ns. Generally speaking, the numbers played suited the instruments very well. But to play the Intermezzo from "Cavalleria Rusticana" on mandolins and guitars *is artistic sacrilege.* And to play Schumann's "Traeumerei," that wonderful bit of melody and harmony, as a banjo solo, *merits capital punishment, nothing less.*"

It would be no more than charitable to ascribe the above sentiments to the jaundice, and we would recommend the writer to consult his physician at once. We will guarantee that the audience saw this concert through entirely different spectacles and were highly pleased with the entertainment. This would-be musical critic was probably never outside the Atlanta city limits in his life. What he needs is first a vacation for his health, and secondly a little travel to broaden his ideas, and last but not least, and what he never will possess, a musically educated taste. Who is he, any how?

PLAYING THE BANJO STILL.

E. M. Hall, who is at Hopkins' this week, is one of those veterans in whom one cannot help but feel a sentimental interest. He used to play the banjo years ago when our daddies went to the minstrel shows and thought them the greatest fun on earth, and he is playing the banjo still. Long before the Chicago fire he was a favorite, and R. J. Hamilton, the well-known banjo player and teacher, says he remembers well when Hall took sixteen encores on the "Skidmore Guards" on the stage of the old Adelphi.

It is said of Hall that one time a young fellow who was cutting a dash at playing classical music on the banjo came to him and asked him to play after him a difficult passage in a familiar intermezzo. Hall replied by picking a few bars in "minor jig time."

"Play that, my boy," he remarked, as he concluded, "then come back and tell me you can play the banjo.—*Chicago Record.*

AUTHOR OF MANY HYMNS

As a writer of hymns Fanny Crosby, the blind poetess, has a reputation that is world wide. Her verses are sung by Christian people everywhere, and have been translated into almost every tongue.

Besides her hymns, which number about 4,000, she has written many ballads and lyrics, and written the words for several cantatas.

Not only is she poetess and lecturer, but philanthropist as well, for scarcely a day passes that Miss Crosby does not find time to devote several hours to work among the sick and the poor, and in this she says she finds her greatest joy.

As a rule Miss Crosby composes at night. After her family has retired she seats herself in a comfortable chair and thinks out or composes a hymn, or two or three, as the case may be. Perhaps by this time it is two or three o'clock in the morning. She then retires. In the morning she dictates the lines to her companion, who is amanuensis and secretary as well.

Multitudes of persons have been aroused to a better life and multitudes more have been comforted in their time of sorrow through the instrumentality of her hymns. One of her best known hymns, "Safe in the Arms of Jesus," was written in twenty minutes. It is said that no modern hymn has been more popular or translated into more languages.

From Walter Jacobs, Boston, for two banjos, "Olympic Galop," by W. D. Kenneth, 30 cents; "Spanish Dance, No. 1, op. 12 Moszkowski, arr. Jacobs, 40 cents; for two banjos and piano, "Minstrel Echoes," W. D. Kenneth, 60 cents; for guitar, "Then You'll Remember Me," Ralfe, arr. Jacobs, 30 cents; "My Old Kentucky Home," arr. Jacobs, 30 cents: piano solo, "Watch Hill," two-step, by W. D. Kenneth, 50 cents; for three mandolins, mandola, guitar and piano, "Watch Hill," two-step, Kenneth, 80 cents.

From Wm. A. Sherwood and Co., Towanda, Pa., for piano, "Karl Decker," two-step, 50 cents.

From Gideon Richard, Auburn, Me., for two banjos, "Spangled Lights," song and dance, 35 cents.

From Louis H. Ross and Co., Boston, for two banjos, "Little Caporal," march, arr. Lansing, 50 cents.

From Metropolitan Music Co., Minneapolis, for guitar, "Serenade Gavotte," by Charles R. Shibley, 30 cents.

From Smith Piano Co., Cincinnati, vocal, "A Chilly Coon," by John A. Thomas, 50 cents.

From Thomas M. Bowers Co., Chicago, vocal, "Sweet-heart Irene," 40 cents.

From Ernest B. Orr, East Liverpool, O., vocal, "Grand'ma," waltz song, J. M. Orr, 50 cents.

From R. D. Marshall, Boston, for piano, "Remembrance," waltz, 40 cents.

William J. Horan, known as the boy banjo soloist, gave an example of his accomplishments in modest form, with piano accompaniment by a friend who accompanies him in his engagements. It was apparent from the first touch that the instrument was in a master hand. An enthusiastic encore led Mr. Horan to give another installment of his mystic manipulations. He retired under a storm of applause. He is the most accomplished banjoist that has been heard here in recent years.—*Mansfield News.* Feb. 22, 1898.

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Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

APRIL AND MAY, 1898.

EDITORIAL.

"Yo' Black's Mor'n Skin Deep, Nigger," just published by the L. B. Gatcomb Co., is a coon song that is making a big hit already and is sure to prove one of the most popular songs of its kind published. Better send in for it.

E. M. Hall's "Annexation Mareh," published for piano and piano and banjo, still creates a mild furore in musical circles. It is surely a drawing card.

Those who listened to Senor Rapisarda's wonderful mandolin work at the recent concert in Association Hall, had the privilege of listening to a master of the instrument. His control of the instrument was absolute, and the tone well-nigh perfect.

A new edition of "Lansing's Banjo Instructor," will be issued by the L. B. Gatcomb Co., this month with sixteen additional pages of studies. Mr. Lansing has spent a good deal of time and thought on this, and this additional matter alone would easily make it the first in its class. Better order it at once.

A. A. Babb's famous "Mill Dam Galop" will shortly be published for piano by the L. B. Gatcomb Co., arranged by Mr. Fred Watson, the well-known musician. Mr. W's arrangement has been highly praised by competent banjo critics as very bright and catchy, and if it ever sells to one-third the extent of its companion piece for the banjo it will have a great run.

The war scare is right at its height as we go to press on this edition, and a Spanish fleet may be bombarding Boston when this paper reaches its readers. Nit.

"The Chicago Trio," though one of the new-comers in the banjo, mandolin and guitar line, blossoms out at once in a very attractive garb; its illustrations are excellent and reading matter is both spicy and entertaining.

CONCERTS.

The annual concerts that have been given for the past few years by the pupils of the W. E. Stratton school of banjo, mandolin and guitar have become to be regarded as one of the musical events of the winter season. The tenth annual concert was held Wednesday evening, Feb. 16, in Odd Fellows Temple, Lowell, and the four or five hundred people, who braved the storm to attend, were amply repaid. The program was interesting from the opening number to the closing one, and each artist had to respond to several encores The first number was a selection by a banjo, guitar and mandolin orchestra, of about forty pieces. The members of the orchestra were all pupils of Mr. Stratton, ranging all the way from six to eighteen years of age, and the manner in which they aquitted themselves was a credit to their teacher.

The mandolin selections by Mr. Valentine Abt, of Pittsburg, Pa., were superb. He is by far the best mandolin player ever heard in this city and when he played the soft notes you could have heard a pin drop, so interested was the audience. The work of the banjo soloist, Mr. W. M. Rice of this city, is worthy of more than passing mention, his first number "My Old Kentucky Home," being one of the finest selections of the evening Other selections were given by a mandolin and guitar club led by Mr. J. E. Handley and a banjo and guitar club led by Mr. Stratton, all of which added not a little to the pleasures of the evening. Mr. A. G. Spalding of this city filled the duties of accompanist very creditably.

The prize for selling the most tickets was won by Miss Elizabeth Johnson, who sold three more than Miss Florence Davis who was awarded sccond prize. Special prizes were awarded to Misses Lilian Roy, Carrie Herrick, Alice Hutchinson, Mrs. Lucy Comstock and Willie Dearborn.

Music lovers enjoyed a treat at the Academy of Music, Haverhill, Friday evening, Feb. 18, when Valentine Abt, the mandolinist, appeared in conjunction with the Albion Quartette of Boston. This was the former's first appearance in this city. It would be indeed difficult to criticise Mr. Abt's playing. He played but one number of his own composition, but that was a gem and was warmly encored. It was a valse brilliante. For encores the player gave popular selections with intricately executed variations. The quartette's numbers were happily chosen and offered an amusing refreshment from the more classical of the selections for the string instruments.

The mandolin orchestra which played several delightful selections at intervals through the programme, played well together and showed rare cleverness and musical ability. The players are all Haverhill musicians, who play purely from love of their instruments and are amateurs in the best sense of the word. Their playing last evening was a compliment to E. A. Byron, under whose management the concert was given. The personnel of the orchestra follows: Mandolin orchestra—A.I. Earl, director; W. F. Wallace, mandolin; A. C. Griffin, mandolin; Howard Goodrich, mandola; H. H. Goldthwaite, guitar; Joseph Flynn, guitar; E. A. Byron, guitar.

Mr. Alfred Chenet's mandolin, banjo and guitar orchestral class gave a very pleasing recital in Association Hall, Tuesday evening, March 15, which called out a good-sized and very appreciative audience. The assisting talent included the two great artists on banjo and mandolin, respectively, Alfred A. Farland and Gaetano Rapisarda. Mr. Chenet's pupils under his able direction made a fine showing, evincing the careful training they had received from him.

Following are the names of Mr. Chenet's pupils who participated: mandolins, Miss L. V. Crawford, Mrs. G. D Phillips, Mrs. H. Thorpe, Mr. N. H. Pond, Mr. W. T. Letteney, Mr. L. Steinbrenner; banjos, Miss Grace E. Cross, Mr. L. L. Frye, Mr. F. S. Baxter; guitars, Miss Ethel Brown, Miss Bertha Wilkins, Miss Victoria Travis, Miss M. F. Marshall, Mrs. B. A. Nichols, Miss Grace Raymond, Miss A. L. Travis, Miss Christine Skarp, Mr. Charles Olsen, Mr. Edward Parks, Mr. W. B Woodworth; drum and traps, Mr. Percy Phillips; Mr. Henry Keefe, guitar accompanist.

Both Senor Rapisarda and Mr Farland received an ovation, and their playing was thoroughly enjoyed by those present. We have before described in these columns Mr. Farland's great work, but we wish to comment particularly at this time on Senor Rapisarda's performance on the mandolin. He is a thorough master of the instrument and his audience were *en rapport* with him from the start. His control of the mandolin is wonderful, and he extracts from the strings the finest tone we believe we have ever listened to. He was enthusiastically encored.

The Euterpe Mandolin, Banjo and Harp Club gave its eighth annual concert in Association Hall, Tuesday evening, Feb. 16, before a good house. Assisting were John Thomas, the humorist, the Appleton Ladies' Quartette, together with Albert Hopkins, accompanist. An especial feature was a grand orchestra of banjos, mandolins and guitars, ably drilled and directed by Mr. H. F. Odell. The choice program was very pleasingly rendered.

Vess L. Ossman is having all he can do, playing in addition to his instruction work a hundred selections a week for the phonograph, his wheelman's march, the "L. A. W. March." "going great."

Mr. J. A. Post, the popular teacher of banjo, mandolin and guitar of So. Boston, whose studio is located at 653 Fourth street, is having all the teaching he can attend to, having two large classes of young ladies on

mandolin at St. Vincent's Church. The Y. M. C. A. club of which he is the director has filled several very successful engagements recently, receiving some flattering press notices. The personnel of the Y. M. C. A. banjo and mandolin club is Leader, J. A. Post; Manager, H. Wells; Piano Accompanist, P. D. Slocum; Banjeaurines, J. A. Post, H. Wells, F C. Withington; 1st Banjo, E. L. Porter; 2d Banjo and Traps, B. C. Hawkins; Piccolo and Banjo, J. H. Wilkins; Cello and Banjo, W. U. Sherman; Mandolins, J A. Post, J. H. Wilkins, H. Wells, B. C. Hawkins; Mandola, E. L. Porter.

Brooks and Denton gave their eleventh annual concert in Chickering Hall, New York, March 1, being greeted with their usual large and enthusiastic house. The talent included Brooks, Denton, Ossman, Samuel Diamond, Howard Curry, J. L. Dore, S. F. Herbert and A. A. Widmer, banjoists, C. L. Van Baar, accompanist, Fanny Heinline, the phenomenal fifteen-year old banjoist, Miss Marion Short, Mr. George W. Day, comedian, Scianetta's Neapolitan Quartette, and a millionaire banjo quartette consisting of Messrs. G. L. Myers, Emerson Foote, Jr., Louis Agostini, banjoists and Harry Foote, pianist. It was a great success.

The Berkeley Banjo, Mandolin and Piano Trio, and the Schumann Male Quartette, assisted by Miss Georgia Harvey, reader, gave their third annual concert in Association Hall, Wednesday evening, March 9, and it was a thoroughly successful affair throughout. The Trio, as it al ways has, gave a fine account of itself and the quartette, as usual did some fine work. Mr. Schwendeman's mandolin solo "Valse Brilliante," Abt, was finely given and Miss Harvey's readings were cordially received. The success of the affair was in great measure due to the Berkeley's able manager, Mr. C. B. DeLano.

A pleasing recital (banjo, mandolin and guitar) was given by the Adelphi Concert Company in Odd Fellows' Hall, Hellertown, Pa., Saturday evening, Feb. 5. Messrs F. Stuber and O. F. Bitling, of South Bethlehem, contributed respectively some fine banjo and mandolin solos and duets and Messrs. Stuber, Bitling and R. B. Kocher (piano) gave a fine rendition of Gregory's "L'Infanta" march.

Mr. Shattuck of the Ideals writes home from Texas that collars wilt on the slightest provocation. We have been having remarkably warm weather here, too, for this time of the year and spring coats and capes are being donned in earnest.

In the dirty wall of a tenement house in the slum district of Boston there was a card on which was printed in black letters: "Artistick Skirt Dancing Teached Here, also Mind reading Done, Fortunes Told, and Lessons on the Gittar or Bango."—*The Banjo.*

"The Chicago Trio" for February and March contains a "black-face" cut in stage costume of that great banjo artist and comedian, E. M. Hall, now with Primrose and West's Minstrels, together with an accompanying letter by Mr. Hall reviewing the history of the banjo and his connection with it.

The Boston Ideal Club, with Mr. Chas. T. Grilley, the popular humorist, gave a fine concert at Y. M. C. A. Hall, Malden, Friday evening, Feb. 18, furnishing a delectable program to their hearers.

Mr. W. D. Kenneth, of Westerly, R. I., the well-known teacher of banjo, mandolin and guitar, who is also a composer of merit, in renewing his subscription to the GAZETTE, adds the words, "Do not want to be without it."

We acknowledge the receipt of card of Miss Eva E. Collins, banjo soloist and teacher, of South Norwalk, Conn. Miss Collins is a pupil of Farland and a musician and teacher of ability.

The Philharmonic String Quartet of Scranton, Pa., is a well-known musical organization of that vicinity, open to all kinds of engagements and capable of filling them with thorough satisfaction to their patrons. Its personnel includes Mr. A. E. Morse, first mandolin. Mr. R. B. Ashley, second mandolin, Mr. R. W. Newbauer, mandola, and Mr. J. A. Foote, guitar.

The Royal Banjo, Mandolin and Guitar Club of Salem gave its annual concert at Academy Hall, that city, Wednesday evening, Feb. 9, assisted by Miss Florence E. Glover, contralto, and Miss Ella Louise Hill, reader. Mr. Charles P. Winchester, the club's able director, gave some pleasing solos on the banjo.

Miss Grace C. Phinney, the talented performer and teacher of banjo and mandolin, and business manager of the Amberside Ladies' Trio, will give a concert at Hudson, Mass., where she has a large class of pupils, on April 15. She will be assisted by her pupils there and by the Amberside Ladies' Trio, and a feature will be a banjo, mandolin and gaitar orchestra of twenty members, composed of her pupils. We can promise a grand success.

A neat prospectus comes to us from Mr. G. A. Rapp, banjo soioist and teacher, of Hudson, N. Y., where he has a studio at 414 State street. A full length portrait of Mr. Rapp is a part of it.

The popular Imperial Mandolin Club have a long engagement at Hotel Rider, Cambridge Springs, Pa. Their director is W. I. Relf, a performer of ability. This club was organized in 1891, and their members are: W. L. Rienke, cello; H. M. Kehr, flute; C. Z. Hayes, guitar; B. O. Hultgren, mandolin; W. I. Relf, mandolin. The Imperials are noted for fine work.

Fred Stuber, banjo and guitar, and Oliver F. Bitling, mandolin, are two well-known and popular instructors of South Bethlehem, Pa., where they have studios, the former at 339 Broadway, and the latter at 104 East Fourth street.

Valentine Abt, the famous mandolinist, was at the Haverhill Academy of Music the evening of Feb. 18, where he made, as he always does, a great hit. He was assisted by the noted "Albion Male Quartette," formerly the "Ruggles Street."

Our English contemporary, "The Banjo," in its February number, reports Mays and Hunter as "doing a stirring business up in the Provinces."

"The Banjo," published in London, reproduces in its February number Jessie Delane's article on "Banjo Enthusiasts," published in the GAZETTE.

Parke Hunter's arrangement of "Narcissus" is much played in England. It always ensures a recall.

Mays and Hunter played a two weeks' engagement at the Alhambra, Brighton, Eng., beginning Jan. 10.

John C. Freund's "Music Trades" of March 19 contains a highly complimentary, but nevertheless truthful sketch of the life and work of Mr. C. C. Williams, the well-known and popular business manager of John C. Haynes and Co.

F. Wilbur Hill was at Keith's Boston Theatre the week of March 28.

George Keenan has been doing a good teaching business at his home on Dudley street, Roxbury.

Mr. C. B. DeLano, the well-known member of the Berkeley Trio reports having been very busy teaching. He has quite a large number of pupils at Marlboro.

Miss Eva Bartlett Macy of Cliftondale, the banjoist and reader, has filled a considerable number of engagements in New York State this season. She, too, has been quite busy teaching.

Mr. E. A. Byron, the well-known musician of Newburyport, through whose instrumentality Valentine Abt appeared recently at Haverhill with such success, is doing a good business at Newburyport where he is located. After the concert both were entertained by the Haverhill Order of Elks, before whom Mr. Abt gave an example of his wonderful playing, which elicited a storm of applause.

Mrs. B. E. Shattuck is rushed with instruction work on banjo and guitar, with both her local and out-of-town pupils.

Mr. Charles H. O'Connell of New Haven, gave his annual concert at Highwood, Conn, the evening of March 1, assisted by the New Haven Banjo Trio and

a banjo orchestra. Mr. O'Connell gave Glynn's "Crusaders' Galop" and "University Grand" Waltz, published by the L. B. Gatcomb Co., with much expression. The concert was a great success.

Mr. Charles H. O'Connell of New Haven is a most thoroughly equipped teacher of the banjo and enjoys a merited reputation in the City of Elms as both performer and instructor. He is located at 82 Ivy street.

The Ideal Mandolin Club, of Lockport, N. Y., gave a most successful concert recently, assisted by prominent local talent, and Mr. Valentine Abt as the star attraction. The program as rendered was highly artistic, and delighted a large and appreciative audience. Mr. Henry J. Ellsworth is director of the club and is doing good work.

Ella Carr, the banjoist, is one of the best and only lady banjoist who plays classical and popular music on the banjo in public. She is booked in many Pennsylvania courses this spring.

The Ella Carr Concert Co., managed by Albert Patterson, issues a handsome illustrated prospectus, which includes the pictures of its members, which includes in addition to Miss Carr as banjoiste, Mr. E. L. Sholly, Mr. H. H. Lineaweaver, Mr. C. J. Barr and Mr. J. W. McAdam, composing the Orpheus Male Quartette, and Miss Mabel Bashore, pianist. Miss Carr is too well known as a performer to need especial mention and her associates are musicians of acknowledged ability and standing.

The Fleur de Lis Mandolin Club, Mr. C. D. Smith, director, the Eureka Banjo Quintette, and Mr. H. D. Zublin, mandolinist, were prominent and highly pleasing features at the second annual Washington Entertainment, under the auspices of the Ladies' Aid Society of the Tenth Presbyterian Church, Chicago, the evening of Washington's Birthday.

Jean White's "Leader" for January contained a lengthy and ably written article on George Barker, the well-known mandolinist and guitarist of Boston, from the pen of Mr. Frank N. Scott. A handsome portrait of Mr. Barker accompanied the article.

The Brunswick Quartet appeared during February at Sailors Snug Harbor, N. Y. On Feb. 15 they gave their annual concert at the Criterion Theatre, Brooklyn, assisted by Miss Helena Sturzberg, soprano, Vess L. Ossman, banjoist, Jos. Lindner, pianist, Fred Niblo, monologuist, and Mr. John W. Turner, accompanist.

Mr. Frank A. Leavitt, the well-known music publisher and dealer of Concord, N. H., has sold out his business we understand to the Capital City Music Co. We understand Mr. Leavitt will still continue banjo instruction.

We hear nothing at length from the Boston Ideals who will not return from their Southern trip until April 20. They are playing to good houses, however, everywhere.

F. F. Getchell of Bristol, Conn., reports a lively business during the past season. He has recently ordered several banjos, etc., of the L. B. Gatcomb Co.

Mr. B. F. Russell of Buffalo, N. Y., has been in rather poor health until recently, but is much better now and more actively looking after the demands of a large and steadily increasing business.

"Cliff" Farrell, the musical artist, is making a great hit in vaudeville in his saxophone solo, "You have a girl of your own."

E. M. Hall is meeting a great reception in the far West with that latest attractive coon-song, "Chilli-Con-Carne-Coon." It is great stuff.

Miss H. Mabel Mann, the talented musician, has been very busy teaching this winter in Brockton, at Howard Seminary and in Boston. This work has curtailed considerably her appearance in public, although she has filled several engagements in Boston and vicinity, playing at several swell private affairs at the Back Bay and elsewhere.

Miss H. Mabel Mann was a prominent feature at the recent musicale of the Unity Church Club, Brockton, and she also appeared at the Brockton Hospital benefit in company with the Murray Club, a well-known society dramatic organization of that city. She was also one of the artists at the annual ladies' night of the Plymouth Commercial Club.

E. E. Stackpole of Arlington reports business good. He has played a number of concerts around Boston during the last two months.

Donovan and Kimball have finished their three weeks' engagement at Chicago, and were a big success. They have a date for Keith's circuit next month. They played at Worcester, Mass., Saturday night, March 12.

Frank Shea played at the Howard Theatre the week of March 7.

William J. Horan, the young banjoist, has been playing through New Hampshire for the last three weeks, and made a big success of his tour.

We learn just as we go to press of the illness of Miss Maude A. Emerson of the Amberside Ladies' Trio, at the home of her father, Tilton, N. H. We trust her illness is not a serious one.

E. M. Hall, the famous veteran comedian and banjoist, is now on the Pacific Coast with Primrose and West's Minstrels.

"Caller (to Mr. Youngwife's servant)—"Is the head of the house in?"

Servant—"Yes, sir; you'll find him in his cradle."—*London Fun.*

ALBANY, GA., Feb. 12, 1898.

L. B. GATCOMB ESQ.:

My dear Gatcomb, the GAZETTE was received O. K. and its advent gave me the same "old-time" pleasure. The weather is as warm as mid-summer; the flowers are in bloom, and the colored population is happy. I have nearly finished with my class here and am looking for new fields to conquer farther north. Do not know just where I will pitch my tent as yet. I enclose you a little poem which if nothing else, is true to nature.

Wishing you "all kinds" of success and happiness, I am

Fraternally yours,

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Teacher—"Well, Jane, what is your father's business?"

Jane—"He's a collector, mum."

Teacher—"And for whom does he collect money?"

Jane—"He doesn't collect money. He's a collector of rags."—*Boston Ideas.*

Little Boy (pointing to the shop window) "What's them?"

Mother—"Those are diving suits, made all of rubber, so that the diver shall not get wet."

Little Boy—"I wish I had one."

Mother—"Why, what for my dear?"

Little Boy—"To wear when you wash me."—*Tid Bits.*

"What are the holes for?" asked little Edna, looking at the porous plaster that her mother was preparing to adjust to Willie's back.

"It's funny you don't know that, sis," interposed Willie. "They're to let the pain out, of course."—*Facts.*

Boarder (savagely)—"This food isn't fit for a pig to eat, madam."

Boarding house-keeper (sarcastically)—"Then no wonder you are dissatisfied with it!—*London Fun.*

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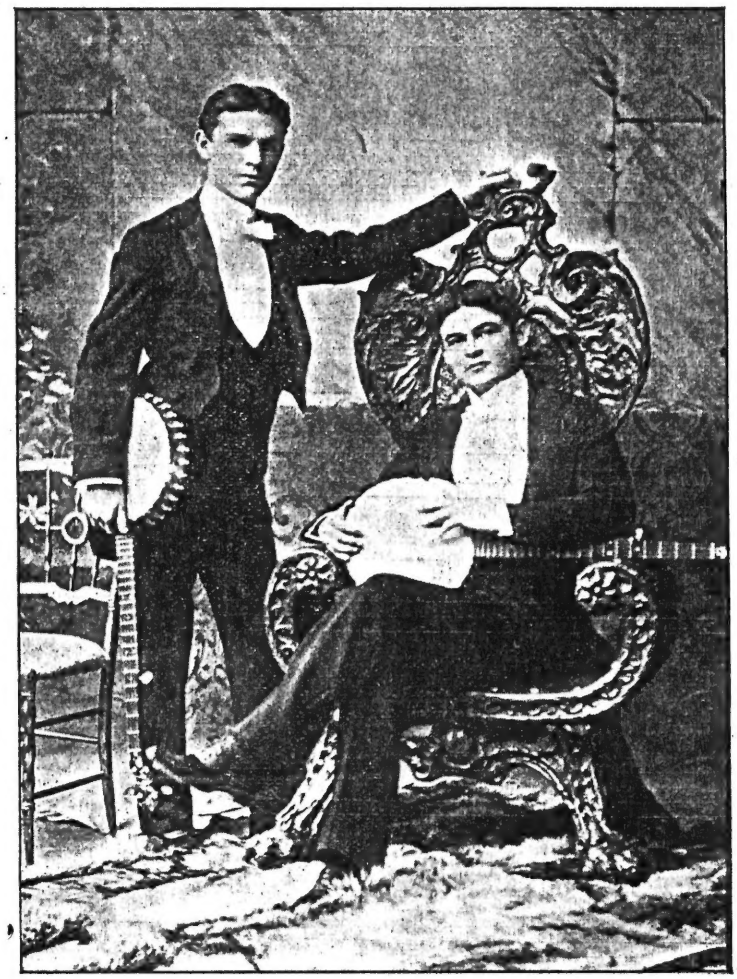

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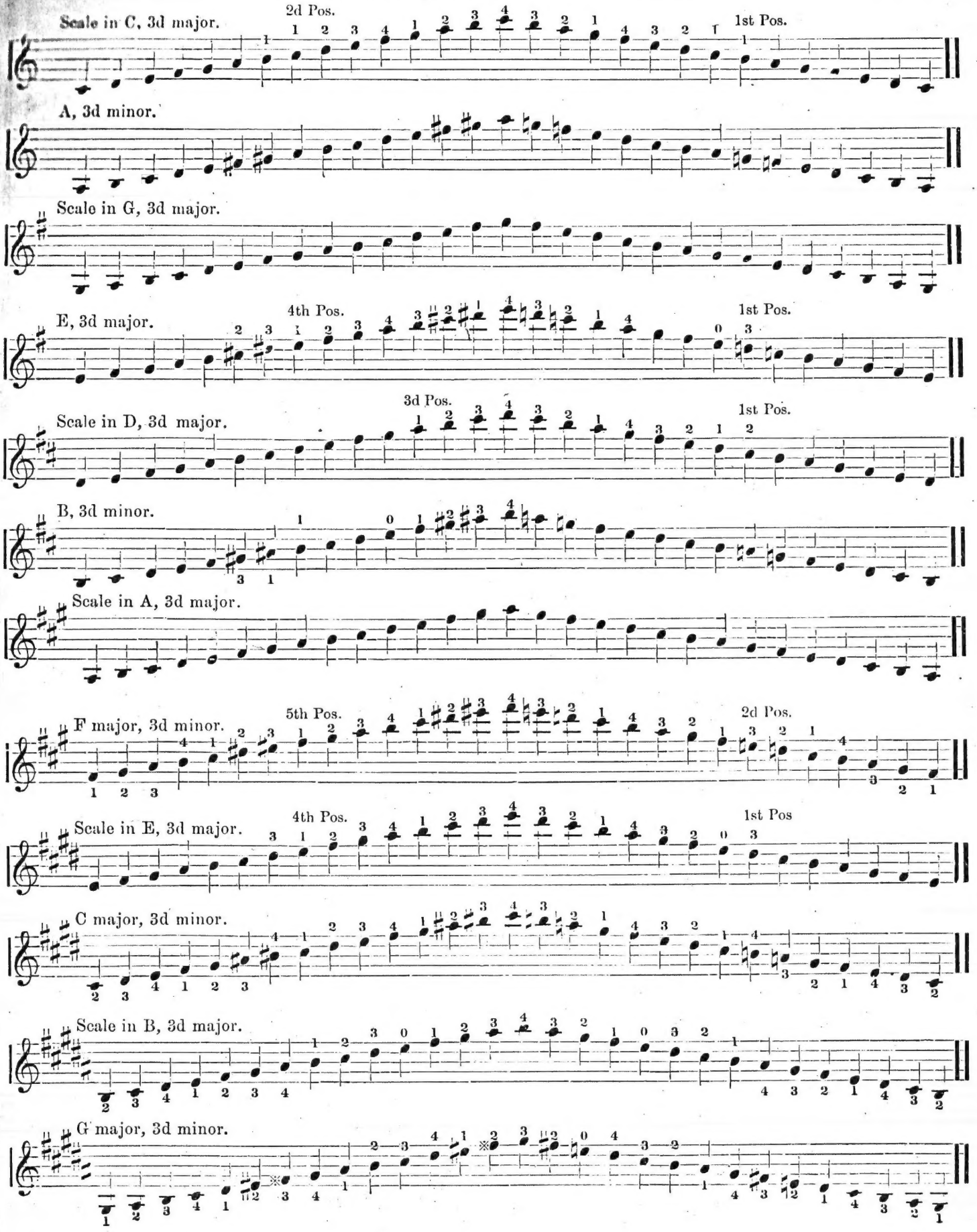

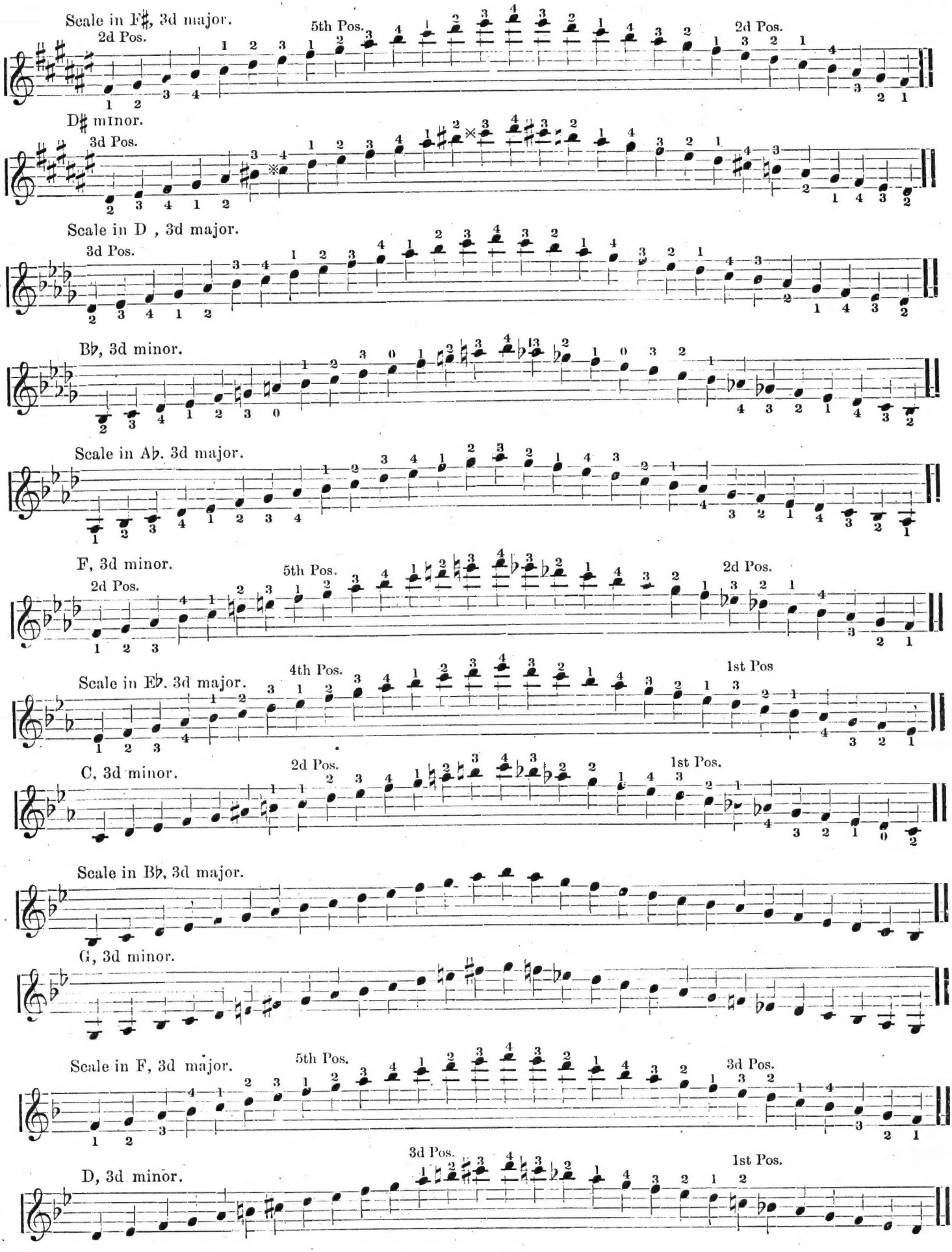
Scale in F♯, 3d major.
2d Pos.
5th Pos.
2d Pos.
D♯ minor.
3d Pos.
Scale in D , 3d major.
3d Pos.
B♭, 3d minor.
Scale in A♭. 3d major.
F, 3d minor.
2d Pos.
5th Pos.
2d Pos.
Scale in E♭. 3d major.
4th Pos.
1st Pos
C, 3d minor.
2d Pos.
1st Pos.
Scale in B♭, 3d major.
G, 3d minor.
Scale in F, 3d major.
5th Pos.
3d Pos.
D, 3d minor.
3d Pos.
1st Pos.

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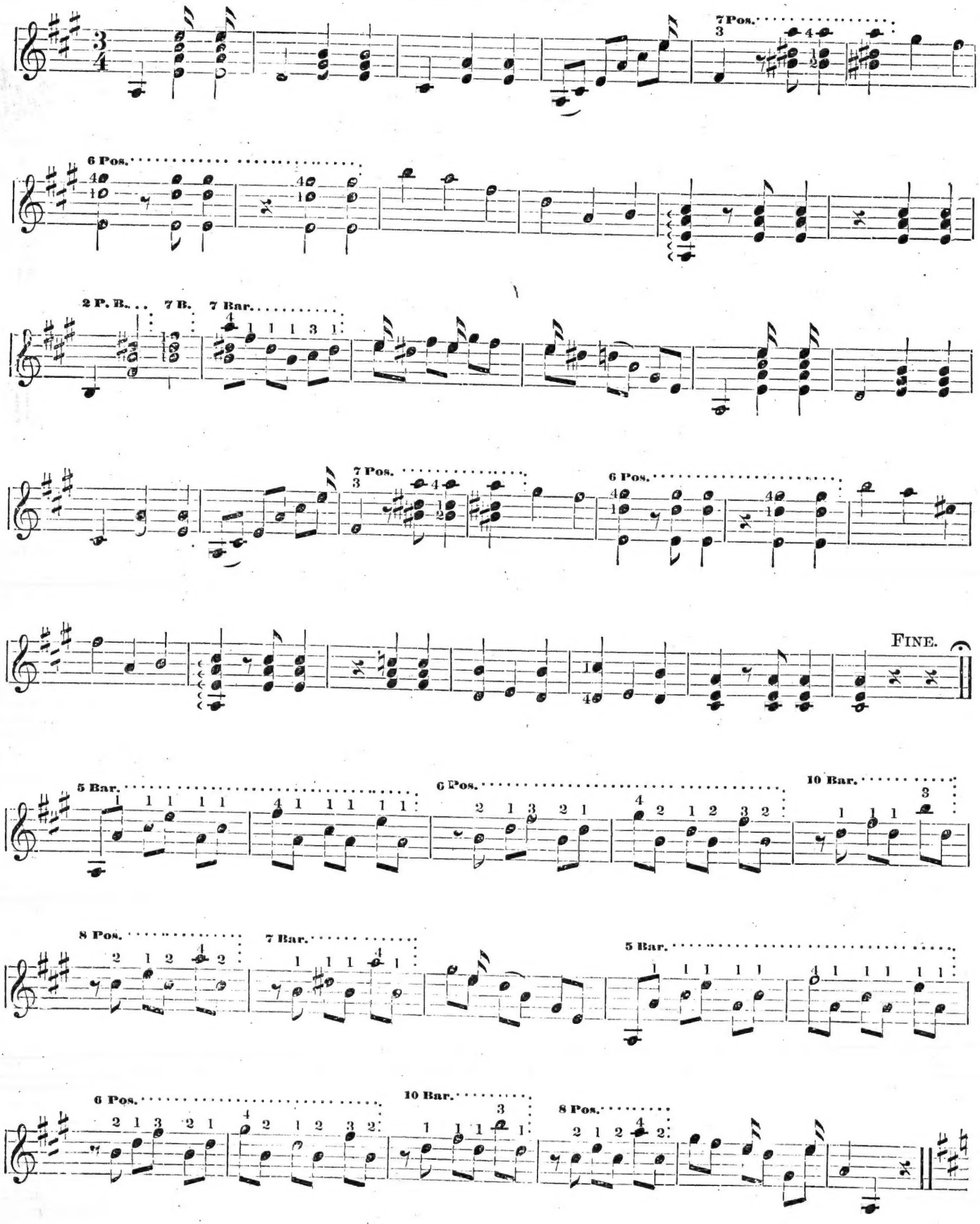
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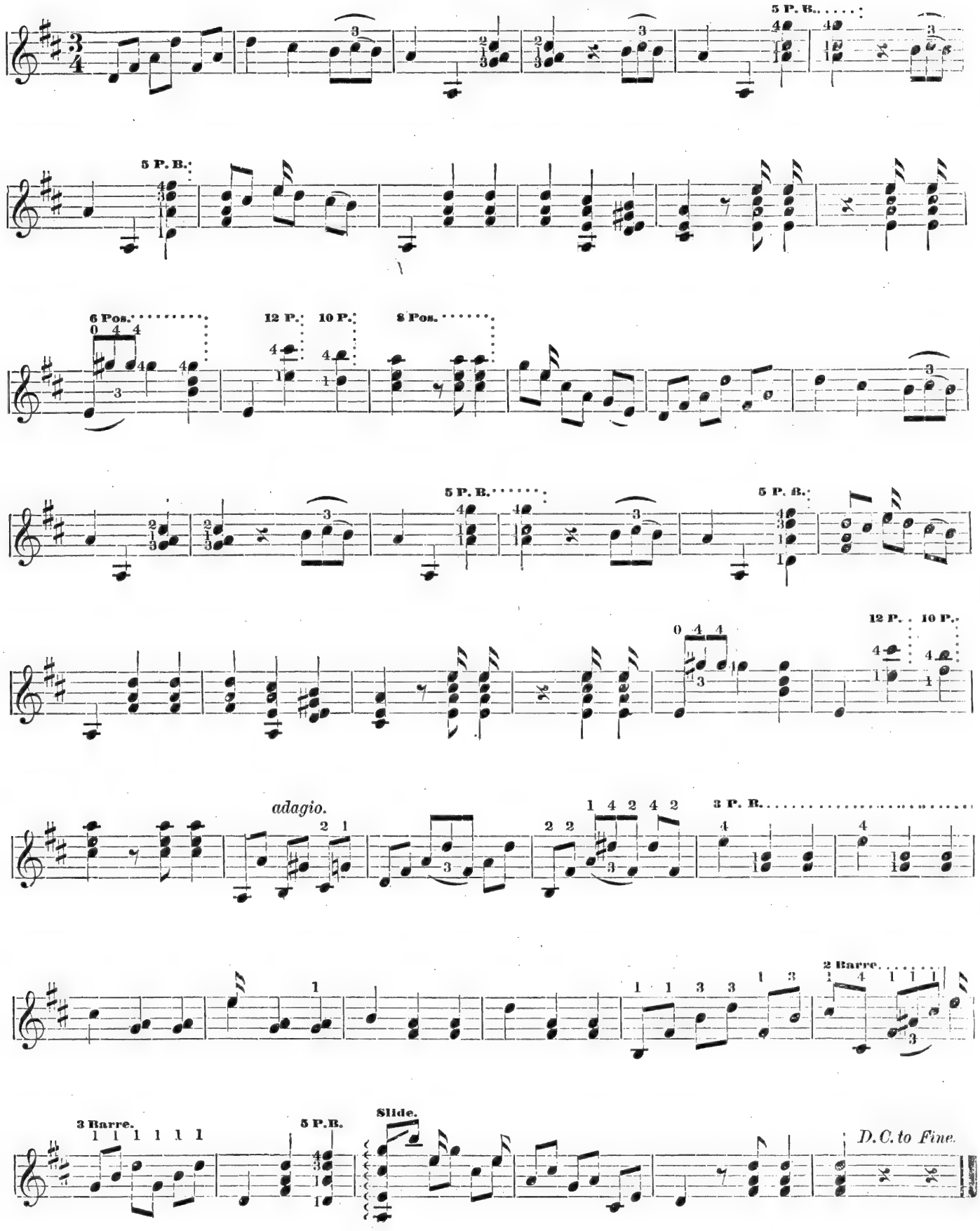
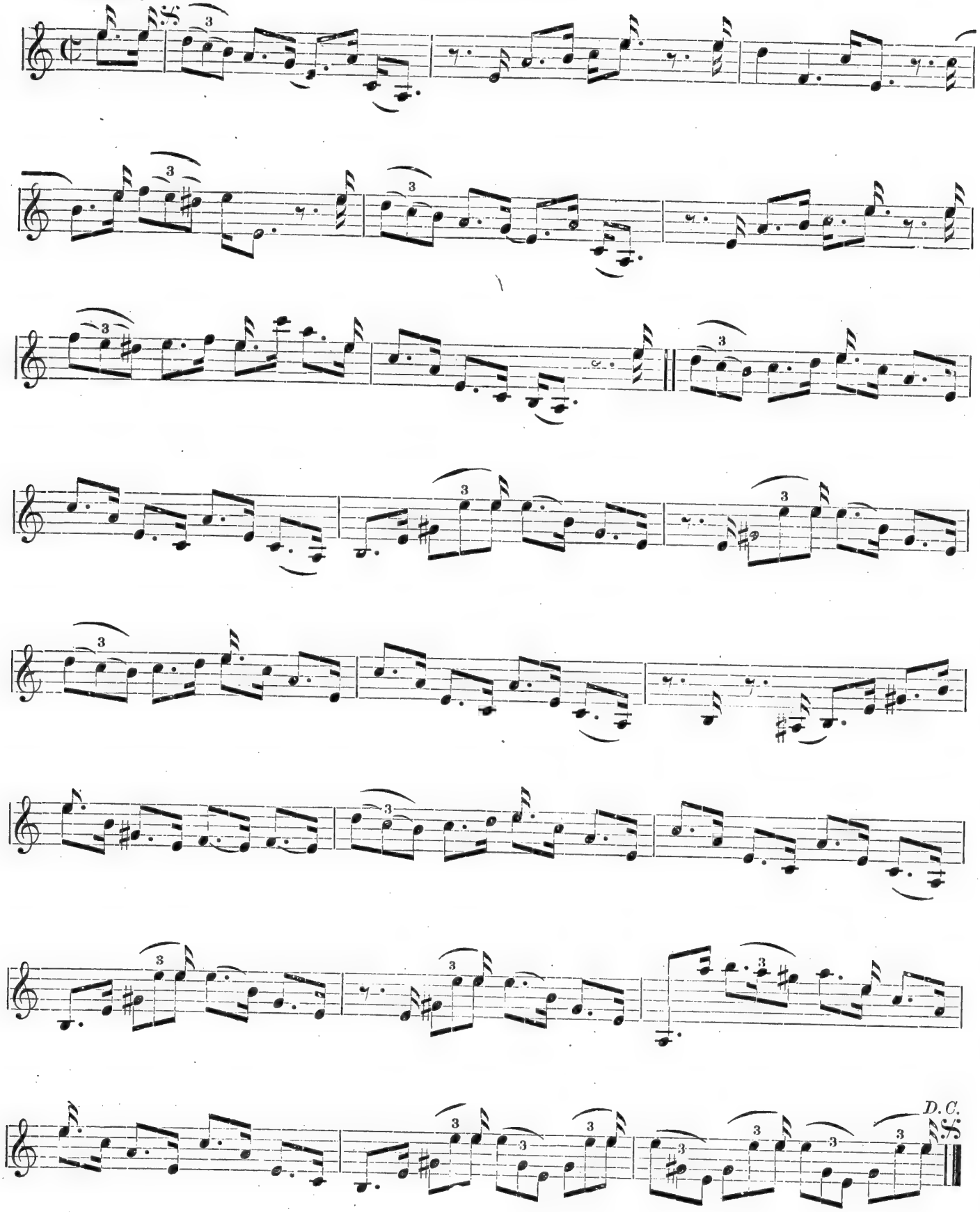

HARTFORD JIG.

A Minor.

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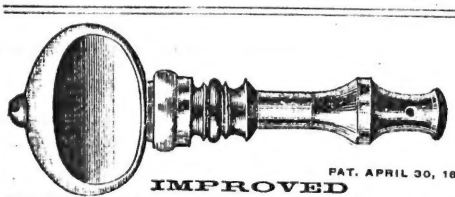
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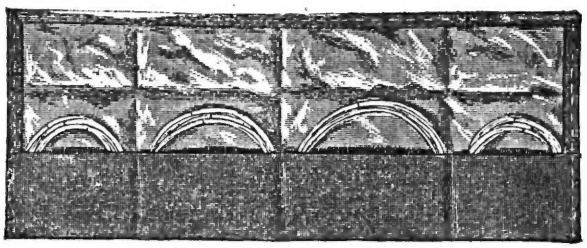
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